

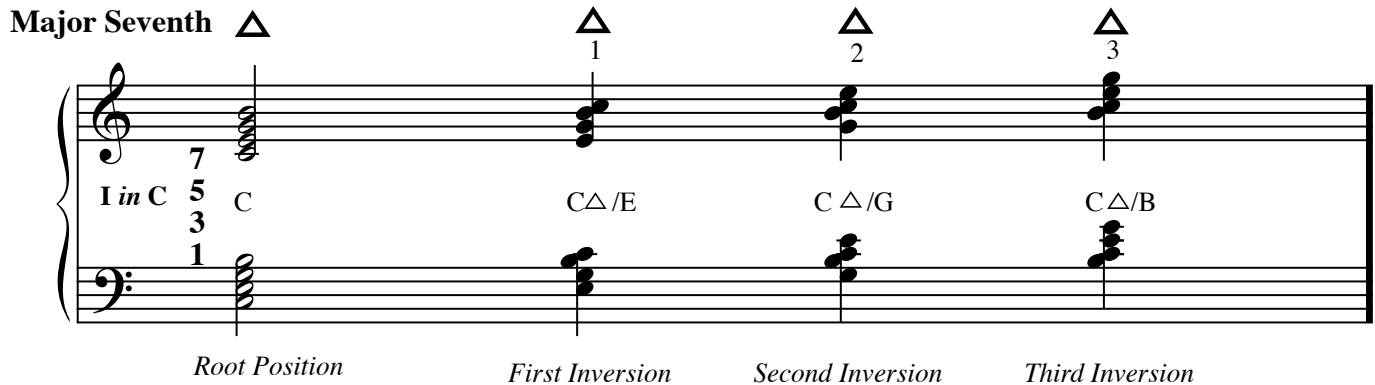
# Jazz Piano I

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## The Four Diatonic Chord Qualities of Major

△ Quality found on **I - IV** in Major, **III - VI** In Natural minor and **VI** in Harmonic minor.

**Major Seventh** △



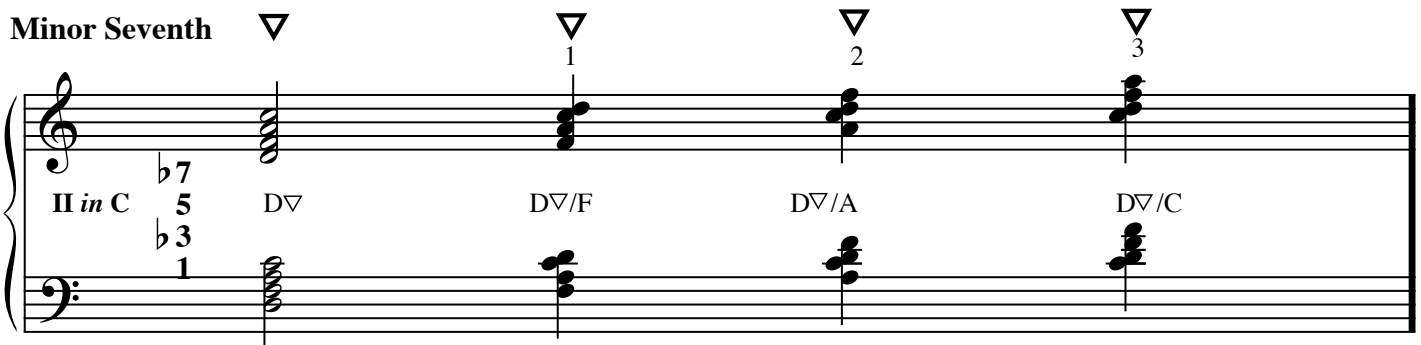
*I in C*  
7 5 3 1  
C

*Root Position*      *First Inversion*      *Second Inversion*      *Third Inversion*

△ 1      △ 2      △ 3

CΔ/E      CΔ/G      CΔ/B

**Minor Seventh** ▽



*II in C*  
b7 5 b3 1  
D▽


*Root Position*      *First Inversion*      *Second Inversion*      *Third Inversion*

▽ 1      ▽ 2      ▽ 3

D▽/F      D▽/A      D▽/C

▽ Quality found on **II-III-VI** in Major, **II** in Melodic minor, **I-IV-V** in Natural minor and **IV** in Harmonic minor.

**Dominant Seventh** 7



*V in C*  
b7 5 3 1  
G7

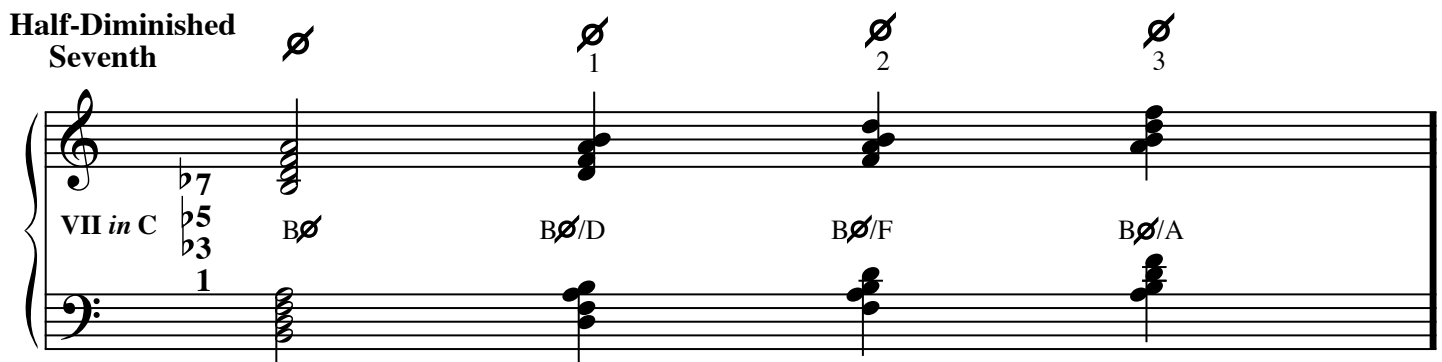
*Root Position*      *First Inversion*      *Second Inversion*      *Third Inversion*

7 1      7 2      7 3

G7/B      G7/D      G7/F

7 Quality found on **V** in Major, **IV-V** in Melodic minor, **VII** in Natural minor and **V** in Harmonic minor.

**Half-Diminished Seventh** ø



*VII in C*  
b7 b5 b3 1  
Bø

*Root Position*      *First Inversion*      *Second Inversion*      *Third Inversion*

ø 1      ø 2      ø 3

Bø/D      Bø/F      Bø/A

ø Quality found on **VII** in Major, **VI-VII** in Melodic minor, **II** in Natural minor and **II** in Harmonic minor.

## Block Chords (Simultaneous)

Play the four qualities found in major harmony on each of the twelve notes on the keyboard. This will produce 48 chords of the seventh,

Chord Quality	$\Delta$	7	$\nabla$	$\emptyset$
Chord Symbol	C $\Delta$	C7	C $\nabla$	C $\emptyset$
Chord Figuration	7 5 3 1	$\flat$ 7 5 3 1	$\flat$ 7 5 $\flat$ 3 1	$\flat$ 7 5 $\flat$ 3 1

## Broken Chords (Sequential)

Play this broken chord of the seventh pattern using each of the four chord qualities beginning on all twelve notes. Practice all exercises chromatically and in a circle of 5ths.

3rd or 2nd finger Left Hand over RH

## Broken & Block Chords

Play this chord of the seventh pattern using each of the four chord qualities beginning on all twelve notes.

Reverse the pattern- Right hand plays block chords (simultaneous) with inversions left hand plays broken chords with inversions (sequential).

## Scale with Chords of the Seventh

Play the scale and the chords of the seventh in all twelve keys.  
 Write the letter name and chord quality above each chord in the left hand.  
 Write out this exercise on manuscript paper in all twelve keys.  
 Notice the letter names of the chords will change in different keys  
 while the function and quality will remain constant for all twelve keys.

Position (Function)	I	II	III	IV	V	VI	VII	I
Quality	Δ	∇	∇	Δ	7	∇	∅	Δ

## Scale with Quartal Triads

The use of Quartal harmony is essential to produce what is considered a sophisticated modern jazz sound. I have classified these important structures with three quality symbols:

- 4** = two consecutive perfect fourths.
- T4** = a root with a tritone and a perfect fourth.
- 4T** = a root with a perfect fourth and a tritone.

## Triadic and Quartal Chords Simultaneously

Play the second inversion triads in the right hand and the Quartal triads in the left in all twelve keys.

## A Chord Progression with Voice Leading

*In order to move from one chord to another smoothly we must choose inversions that minimize note movement. This way of voice leading creates a more mature sound in addition to making the chord progression easier to play.*

15

## The Jazz Ballad

*The Jazz ballad is what is referred to in jazz as a "half-time" feel. This is characterized by a rhythm of two beats in the measure emphasizing beats 1 and 3.*

*The example below uses a technique mastered by Chopin called "perpetual motion". Experiment playing a repeated quarter note pattern using notes from the scale (C in this example) with the addition of a  $b7$  ( $B^b$  in this key) when the chord contains an accidental. The goal is to play the chord progression in the left hand as written while continually changing the right hand quarter notes. You can also start with whole notes or half notes.*

Adagio - Slowly

# Perpetual Motion Using an Eight Note Pattern

## Simple Melodic Concepts

*The ultimate goal in improvisation is to create a great sounding melody. The following concepts, when applied, will help you to develop your own melodic voice! Continue the perpetual motion exercises using triplets and sixteenth notes in the same manner. Always strive to have a beautiful tone especially in ballad playing. The use of long tones, straight eighth notes and quarter note triplets help in reinforce this feel.*

Intervallic leaps      Chord outlining (root position)      Modes (scales) <sup>3</sup>      Whole notes (pauses in motion)

A leap of a minor seventh      7 5 3 1 C major seventh      Quarter-note triplets      Space (breath)

Perpetual motion with a consecutive pattern.      Chord outlining (inversions)

Major and minor thirds      5 3 1 b7 G dominant seventh      Space (breath)

## Left Hand Accompaniment in 3/4 Time

Now we will add a beat to each of the half note chords in the progression as well as breaking up the chord. Play the root note of the chord as if it was a bass and the remaining notes like a guitar. Notice the eight measure progression is now sixteen and the use of syncopation preceding beat two of each measure creates a very jazzy feel.

All half-diminished chords found in the major diatonic system on VII are what Arnold Schoenberg called "dominants in disguise". (7, 9, 11 or 13) I have labeled these as DD (disguised dominants) to help clarify the half-diminished function as a V chord. For example in measure 8 we have a chord not found in "C", the E half-diminished seventh. (VII in F major and II in D natural minor) As a DD it also is "rootless" which tends to camouflage its function as the V of II, an A9, A13 and A11 (♭9) dominants in this example. These chords are also known as Secondary Dominants.

# The Jazz Waltz

*Bill Evans transformed the jazz waltz creating the standard which is still in use today by composers and performers. His use of a two feel and a four against three feel along with his impressionistic voicings, produced what is now a standard jazz waltz feel. Of course much of this can be linked to Chopin and Ravel demonstrating Bill's love of the classics and his intergration of their music into his own.*

*Practice playing perpetual motion exercises begining with quarter notes, eight notes, triplets, sixteenth notes, dotted quater producing the two feel (two against three) and quadruplets (a group of four equal notes to be executed in the time of three beats, (four against three).*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff is in bass clef and contains a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Above the first two notes of the bass line, the numbers '3' and '4' are written vertically, indicating a 3/4 time signature. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4. The lower staff continues the bass line with quarter notes: D3, E3, F3, G3, A3, B3, C4, B3. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff features a triplet of quarter notes: C5, B4, A4. The lower staff continues the bass line with quarter notes: A3, G3, F3, E3. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues the bass line with quarter notes: D3, E3, F3, G3, A3, B3, C4, B3. The system concludes with a double bar line.

## The Latin Beat

*The Latin feel is an essential part of the pianists jazz vocabulary. Though there are many different Latin rhythms in use today learning the basic **Bossa Nova/Samba** beat provides us with the essential platform to explore most other Latin rhythms.*

*The dotted quarter note-eight note pattern is the foundation of the latin beat. The use of intervallic leaps of a up P5 or P4, and down a P8 are very common. Also useable is up a major or minor third and down a P8. The T (tritone) leap can be used for dominants.*

*In measures 10-14 I chose to notate the way Latin composers do, ignoring the "invisible bar line" which divides each bar of 4/4 music in half. This uses fewer eighth notes and ties and makes the music easier to read.*

75

4  
4

P5 P8 P4 P8

79

83

T

87



## Cross Rhythm

*Jazz syncopation thrives on the use of cross rhythms not only in the latin "feel" but in all settings. The simplest explanation of a cross rhythm can be found in the Spanish polymeter which places 3/4 against 6/8. In the following example the strong beats of the meters alternate and fall together only on the downbeat the first of six beats.*

Musical notation illustrating the cross rhythm of 3/4 against 6/8. The top staff shows three quarter notes in 3/4 time, and the bottom staff shows six eighth notes in 6/8 time. Both meters have accents (>) on their respective downbeats.

91

Musical notation for measures 91-94. The top staff is in 4/4 time with a melody of quarter and eighth notes. The bottom staff is in 4/4 time with a bass line of quarter and eighth notes.

95

Musical notation for measures 95-98. The top staff is in 4/4 time with a melody of eighth and quarter notes. The bottom staff is in 4/4 time with a bass line of quarter and eighth notes.

99

Musical notation for measures 99-102. The top staff is in 4/4 time with a melody of quarter and eighth notes. The bottom staff is in 4/4 time with a bass line of quarter and eighth notes.

103

Musical notation for measures 103-106. The top staff is in 4/4 time with a melody of quarter and eighth notes. The bottom staff is in 4/4 time with a bass line of quarter and eighth notes.

# Jazz Swing and the Walking Bass

The walking bass is the "soul" of jazz. The use of ascending and descending stepwise scale patterns form the contrapuntal rhythmic foundation on which the melodic and harmonic components overlay. Linear patterns can be used to connect the roots of chords that are a fourth apart. Half-note walking bass patterns give us a different "groove". Notice the use of perfect 5ths and octaves, major and minor thirds, chord outlining and chromatic notes. Experiment remembering to play the root of the chord on the first beat of the measure. Practice perpetual motion exercises in the right hand (use different note values) while the left hand plays the quarter and half-note walking bass.

107

D $\nabla$  G7 C $\Delta$  F $\Delta$

4  
4

Right Hand Comping

111

D dorian mode descending

C6 C# $^{\circ}$

115

119